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of the pedestal was  $9 \times 7$  bricks, the second  $7 \times 5$ , the third  $5 \times 3$ , and the fourth the four bricks of pure gold. This gives us a pedestal  $10\frac{1}{2}$  feet long by  $6\frac{1}{2}$  wide, and only one foot high; which is not a pedestal at all. It is absurdly low and long. If we assume that the lowest stage was made of three equal layers,  $4 \times 7$  bricks each, the second of three,  $5 \times 2$  each, and the third of three of one brick each, we get a pedestal six feet long, and twenty-seven inches high, which would put the head of the lion about on a level with the eye of the average spectator. It may be objected that this does not properly arrange the four bricks "of pure gold weighing two talents and a half each," but I suspect that these were the ones from which was made the "lion of pure gold weighing ten talents," and that there was no pure gold in the pedestal. Herodotus probably confused the items that were furnished him. Diodorus xv. 56 says there were 120 bricks.

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*Das fünfte Buch der Ilias, Grundlagen einer homerischen Poetik.* Von ENGELBERT DRERUP. Paderborn: Ferdinand Schöningh, 1913. Pp. viii+451. M. 7.40.

The present division of the *Iliad* and *Odyssey* was unknown until the time of the Alexandrian scholars. This division was made for a reading public and is purely arbitrary, depending on the number of letters in the Greek alphabet. Often the book ends with no conclusion of the thought, e.g., the sentence with which *Od.* ii ends is not concluded in that book. No rhapsodist could recite at a single effort a poem of 15,000 verses; hence there must be a division into smaller unities, each unity like the whole having a beginning, a middle, and an end—each complete in itself, yet each a part of the greater unity of the whole. The poet could not have left these divisions to chance or caprice, but must himself have cared for the artistic production as well as for the artistic creation. The effect of the whole could be measured only by the effect of the parts. The parts must have been related to the whole much as the individual dramas of a tetralogy.

Professor Drerup has by repeated tests found that a reciter can pronounce about 500 verses per hour, and that two hours practically exhaust a reciter's powers; hence a rhapsodist would be limited to about one thousand verses at a single occasion. With this limit in mind he started to read the *Iliad*, and to his delight found that it divided itself into just such groups. The introduction of the *Iliad*, with the explanation of the motives of the poem, the plans for war, and the movement for battle, i.e., as far as to the Catalogue, made a rhapsode of 1,094 verses; then the Catalogue, perhaps not regularly recited, followed by the story of the making and the breaking of the truce, the inspection of the army, and the beginning of the fight, i.e., Books iii and iv,

or 1,005 verses, then v with 909 verses, a complete rhapsode, then vi and 312 verses of vii, ending with the duel of Ajax and Hector. So through the entire poem, in each case a natural division, each a small epic with its own beginning, middle, and end, yet each reflecting preceding events, and each influencing events which are to follow. Each rhapsode, complete in itself, is embraced in a larger unity of three rhapsodes; the first and third of each group, separated by the second, having mutual and intimate responsions. This grouping of three may represent the amount a bard could recite in a single day, three recitations, each of two hours.

Books iii and iv corresponding with vi and vii. 312, having Book v as the center, form a typical group: the duel between Paris and Menelaus having its responson in the duel between Hector and Ajax, the scene with Priam and Helen at the walls of Troy having its responson in the scene between Hector and Andromache at the same walls, while an equal amount of fighting is pictured in both rhapsodes. The center is formed by the Aristeia of Diomede. It is to this book that the bulk of Professor Drerup's work is devoted, since it is in itself a complete rhapsode and is an excellent example of the Homeric method.

This book is divided into three great divisions, the first and third divided each into three acts, each act into three scenes, while the central or pivotal part preserves the balance of the whole by being divided into two acts, each of three scenes. These acts and scenes correspond with each other and with themselves with an accuracy not surpassed by the odes of Pindar or the choruses of tragedy, not only in correspondence of form but even of ideas.

Two examples must suffice, the first to illustrate the responson of scenes, the second to illustrate the minute antistrophic construction of the scene itself. In the second act of part one the boaster and coward, Pandarus, a Lycian, is slain by Diomede, the spear severing the tongue at its base. Thus in this scene a Lycian boaster is slain by a quiet Greek. In the same act of part two a Greek boaster, Tlepolemus, is slain by Sarpedon, a Lycian, and that blow also severed the organs of speech. The tragic irony is the same in both. The death of the boasting Greek at the hands of the quiet Lycian balances the death of a Lycian at the hands of a similar Greek. After the introduction of 36 verses comes the first scene of the first act, verses 37-85. The actors are in two groups of closely associated pairs and two are independent: Agamemnon and Menelaus, Idomeneus and Meriones, Meges and Eurypylos; Agamemnon slays his man, Idomeneus his, Menelaus his, Meriones his, then Meges his, and Eurypylos his. Thus we have the arrangement *ab ab cc*. Agamemnon slew his man with a thrust in the back, Idomeneus his man by a blow on the right shoulder just as he was about to mount his chariot in flight, Menelaus, like Agamemnon, slew his man with a thrust in the back, and Meriones, like Idomeneus, slew his man with a thrust on the right side while he, too, was trying to flee; hence in the manner of slaying the enemy we have the responson *ab ab*. Meges and Eurypylos were independent

fighters and so accordingly each slew his man by a peculiar method, Meges by a blow in the mouth and Eurypylus by severing his hand; thus again in the method of fighting we have the arrangement *ab ab cc*. Other minute responsions in regard to the men slain, the manner of flight, and the importance of the Trojans are also pointed out.

Between each scene of blood the gods are burlesqued, in order to relieve the strain. It is the setting of the poem and not the religious feelings of the poet which decided in each case when and how the gods are to be treated. Diomedes and Achilles must be kept heroic throughout, but the gods could be handled with absolute freedom; hence any attempt to divide Homer on the basis of respect or reverence for the gods is absurd.

Every part of this rhapsode, Book v, fits itself into every other part, scene responds to scene, act to act, with a perfection and harmony which carry their own conclusions. This harmony is made without the rejection of a single well-attested verse. Professor Drerup did not try to rewrite or improve Homer, but simply to study the poem as it is. The balanced harmony he has discovered is that which the Greeks observed in architecture as well as in lyric and dramatic poetry. The very fact that scene responded to scene made interpolations impossible, since an interpolated scene would betray itself by its lack of response. If the corresponding scene were also added, then the act would be out of correspondence, and so through the larger harmonies of the whole. So long as these harmonies were understood no one would be permitted to destroy them by additions, and when they were forgotten the text of Homer was too well established and too widely known to admit of interpolations.

This book is the most complete and thorough argument for unity with which I am familiar, since no well-attested verse is excluded and the force of the argument makes deliberate alterations and additions impossible. No unprejudiced reader will be surprised to learn that the author has recently been elected Professor of Classics in the University of Würzburg. This honor could not long be withheld from so sane and brilliant a scholar.

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*De Lucretiani libri primi condicione ac retractatione scripsit*  
JOACHIMUS MUSSEHL. Tempelhof, near Berlin, 1912. Pp. 182.

Year by year Lachmann's foundations of Lucretian criticism are being undermined: the archetype, the rigorous limitation of vocabulary and syntax, the interpretation of the philosophy, the extent of incompleteness of the poem by the author—all these principles have been modified to such a degree that little more than the establishment of the text on the two Leyden manuscripts is left; and, as the Vossian codices are now available in Sijthoff's